

GARDEN PARTY FROCKS OF LACE AND EMBROIDERY



Eylet Embroidery with Irish Lace

Summer Bridmaid
Frock in Linen Style

Cambric is a New Frock Material



Handkerchief Linen with Heavy Embroidery and Lace

Airy Fabrics Essential for Midsummer Wear - Raglike Petticoats Beneath Limp Frocks - The "Follow Me" Shoulder Knot - Plumed Hats and Embroidered Gloves.

IN the heart of our American midsummer a lined frock is intolerable, and only the airiest and thinnest of fabrics make the thought of "dressing up" for formal occasions endurable at all. With the thermometer in the nineties and the humidity scrambling after it, even a foulard silk or the lightest of pongees will prove sticky uncomfortable; yet for formal festivities anything so jaunty as a simple "white dress" is out of the question for the woman of fashion.

To meet the requirements of such occasions dressmakers have evolved the garden party, or, as the French would say, the *casual toilette*. This is not really a frock, but a creation truly: a combination of cobwebby fabric and costly trimming which in its exquisite fragility is apt to be quite as expensive an item on the bill as any of the more substantial costumes of wool or satin. For the *Grande Prix* races which take place in June, dozens of these lace and lingerie frocks are being made up now by Paris couturiers and this year the list of fabrics includes an entirely new material, so far as lingerie costumes are concerned, and that is white cotton net.

Net a Favorite for Summer Frocks. One sees white net combined with swiss, with eylet embroidery and with batiste or mull; net darned with embroidery floss in bold Arabic and Egyptian designs; net heavily braided with soutache. Sometimes panels of the net are introduced into costumes of batiste or mull. One charming net frock, all crisscrossed with tiny tucks and Val frills, has a knee-length coat braided all over with white soutache. This coat is sleeveless, and the braiding is done in panels and the coat hangs very loosely in hipless lines; the effect is rather like straight stoles

dropped from shoulder to knee over the thin frock beneath.

A very graceful net costume, showing the French fond for combining the fabric with machine embroidery, is shown on today's page. This frock is of colored dotted white net and the embroidery, a double-edge pattern on very sheer white swiss, is applied to the skirt in deep points, suggesting an overskirt drapery. The bodice is tucked, which brings the dots in the net closer together, and bands of the embroidery, terminating in crescent-shaped motifs of lace, are laid in straight lines over the bodice and extend in tabs over the crushed girde of ribbon. It will be noted that this frock, while suggesting a skirt and bodice, is really made in one piece and the whole net costume is worn over a slip of wistaria. As this summer's frocks are concerned, one-piece effects will be the inviolable rule. Indeed, the distinction and charm of a lingerie costume depends on this one-piece effect; the white dress with waist and skirt joined under a ribbon sash or belt saving entirely too much of the bucolic toilette which is wont to appear in starched splendor at church picnics and other rural summer pleasures. The one-piece lingerie frock, however, when in stately trailing length and of sufficient elegance of character, becomes at once a costume of distinction, and when it is accompanied by appropriate accessories in the way of a picture hat, parasol and long embroidered silk gloves, it is a veritable *grande toilette*.

All Lingerie Frocks in One.

Rumors are coming from Paris that with the revival of the Louis XV. and Louis XVI. styles, the separate skirt gathered to a band and the pointed bodice over it will be worn; but, so far as this summer's frocks are concerned, one-piece effects will be the inviolable rule. Indeed, the distinction and charm of a lingerie costume depends on this one-piece effect; the white dress with waist and skirt joined under a ribbon sash or belt saving entirely too much of the bucolic toilette which is wont to appear in starched splendor at church picnics and other rural summer pleasures. The one-piece lingerie frock, however, when in stately trailing length and of sufficient elegance of character, becomes at once a costume of distinction, and when it is accompanied by appropriate accessories in the way of a picture hat, parasol and long embroidered silk gloves, it is a veritable *grande toilette*.

and quite suitable for the most particular occasion.

Some dressmakers, to insure a perfect fit to these filmy frocks, which, on the one hand, must cling to the figure yet, on the other, not appear drawn or scant in any way, make them up over carefully fitted muslin linings, the lining being clipped away when the frock is completely finished. If a colored slip is to be worn beneath such a frock, as is the case with most of the costumes designed for formal wear, this slip is built of the softest possible silk or of messaline satin in princess style and fitted to the figure by gorges and darts. It is sleeveless and has the neck cut out in a decided décolletage. A rather scant dounce finishes the bottom of the slip, this dounce being edged with a narrow frill of lace; for there must be no harsh lines or straight lines under the lifted fullness of a lingerie frock.

Petticoats Must Be of Softest Material.

Under this little silken slip goes only one petticoat, and though this petticoat may have two or three lace dounces at the feet to give a fascinatingly front-on effect about the ankles, there will be but one layer of fabric over the hips, and that of the sheerest batiste; for it must always be kept in mind—no matter what the nature of the costume worn—that hips are out of the question.

So the lace-trimmed petticoat has its dounces set on a deep ruche of sheerest mull, and at the head of the dounce is a heading with a colored ribbon which shows through the thin stuff of the dress. Transparent gowns this summer will be very frank in showing the blue, pink or lavender bowknots on the intimate garments beneath, and Parisiennes, following the present craze for black, are running narrow black veils through their lingerie, but this is a daring notion which American

cons of conservative taste will scarcely adopt.

Lingerie Dresses Must Hang Limply.

More fabric is used in the skirts of these thin summer frocks than was put into winter costumes, but the fullness is of the limp, raglike kind which clings closely to the figure, and though tucks and even gathers are being placed at the belt line and over the hips, the summer thin dresses over their soft petticoats still give the slender, hipless silhouette of the winter. Skirts are much fuller, however, about the feet, and in the lingerie frocks this fullness is often formed by delicate dounces falling from knee or even from

hip depth on the skirt.

An old-time favorite, the Spanish dounce, is seen once more, though the up-to-date dounce Espana has usually a front panel which breaks the "all-around" look of the skirt. In simple dresses of dimity or Swiss muslin, designed for summer morning wear, these deep dounces are attached to the skirt under a stitched band of the material or by shirtings over a cord always a graceful method of managing the dounce made of a sheer fabric.

The illustration showing a lingerie hat offers an attractive suggestion for using the Spanish dounce. As will be seen there are two dounces on this pretty white dress; one starting at knee depth

and the other high at the hip. This hip dounce is scarcely fuller than the skirt above it and is attached in a series of deep, square points. Between this dounce and the fuller one at the bottom of the dress runs the wide embroidery insertion which forms a panel down the front of the costume.

This dress combines white batiste, heavy eylet embroidery and narrow Irish crochet insertion. The lines are most simple and distinguished, yet the design is not a difficult one for even an amateur to attempt. The dress is made in two pieces—short bodice and high-waisted skirt, the two sections being joined under the soft satin sash. The embroidery panels, set into the fabric after the joining of waist and skirt, continue in an unbroken line from the bust to the knee and a very pretty notion is the slashing of this embroidery panel to permit the satin girde to pass through. This girde fastens at the back under a jeweled clasp, the long streamers on the hat being considered sufficient suggestion of floating ribbon ends for one costume.

The long ribbon streamers from shoulder, arm or chapeau, have been given the name of "sweezie noot" (follow me) by the Paris folk; and if the invitation of the follow-me ribbon is taken advantage of by some venturesome admirer, the fair wearer who thus daintily flaunts her encouragement should not be too resentful.

Lingerie Frocks in Moyer Age Style.

The medieval mode, and its enthusiastic promotion by Paquin and Rodiere, has some influence on even the frivolous summer frocks. Authoritative Moyer Age frocks are shown in Paris, made of sheerest mull with cuirasses—or fitted basques to the hip—bodies of heavy all-over embroidery closely shaped to the figure; the long, trailing skirt and tucked sleeves being of a softer material. Little boleros of the heavy all-over work are also seen on the lingerie frocks of soft mull, and some of these frocks, in Paris only as yet, show skirts gathered all around at the waist line to this little fitted bolero in tight-fitting style. This is a typical Marie Antoinette—or "Louis" style and is an authoritative indication of what is coming.

Stoles and long panels of embroidery are another adaption of the Moyer Age mode in lingerie frocks. A very beautiful white frock of creamy mull had a hip yoke and front and back panels of elaborate Richeleu embroidery which imitates the Venice and other Italian laces. This embroidery was, of course, in the tint of the batiste and the panels swung clear of the frock from the knee down.

"Lingerie" Frocks of White Cambric.

"Lingerie" seems a flexible term which is stretched to cover everything from or-

gandle to volle. Lingerie, correctly used, refers only to washable fabrics and those of a very sheer and rather fragile character. So it is doubtful if the new white dresses of heavier material should be included among "lingerie" costumes. These frocks are exceedingly smart and vie with the filmy creation in fashionable favor for midsummer dressy wear. Some of the substantial embroideries from the wonderful Swiss mills have a ground fabric of white cambric and these cambric embroideries are matched in texture for the body of the frock. A cambric embroidery costume of this sort is illustrated, and it will be seen that this frock is quite as rich and elegant in character as a more dainty creation. The cambric embroidery douncing is used to form a high waisted skirt, fitted to the figure by the clever little darts put together with clumsy lace. This high skirt joins a little bodice formed from the embroidery portion of the douncing, and at the foot the cambric ekes out the skirt, lines of the clumsy breaking the plain fabric.

Colored Lingerie Dresses of Mull.

Though white is always the midsummer favorite, exquisite castles and fete frocks are being made up in delicate colors. Among these, the lavender effects seem to be favorites, though lavender is the most faithless of summer colors for sunlight wear. Jeanne Haile and other Paris dressmakers who love to fashion these dainty costumes best, are showing orlans and printed silk muslins in entrancing Watteau gowns with ruffled skirts and prim, adorable sashes crossed over the bust. Pastel colored mulls with eylet embroidery in self colors are always delicately lovely for summer wear, and a lavender mull frock lately brought from Paris for a fashionable American matron cost not a penny less than \$700. One hesitates to count what it would represent in France. The fabric for this frock was first sent to faraway Japan, where it was wrought with wonderful embroideries in the flat yet shaded effect of the Japanese, and all in the pale lavender shade. When this embroidery was returned to Paris the frock was made up entirely by hand, and panels of Richeleu embroidery, dyed in the lavender shade, served to add substantially to the price.

Little Garden Party Accessories.

With the sheer frock to be worn on festive and formal afternoon occasions will be very dainty belongings in the shape of hat, parasol and gloves. Plumed hats and new lingerie affairs of embroidery and lace with ribbon streamers will add to the picturesque effect of the frocks, and over the long, transparent sleeves will be drawn up embroidered gloves in white or a delicate shade to match the dress. These gloves have wrists attached to the hands by an entre deux of herringbone and when the finger tips wear out the gloves may be supplied with new hands, making the rather expensive wrists do double duty.

Of Feminine Interest.

A RUBBER HAT COVER INSTEAD OF AN UMBRELLA.

The up-to-date woman, when she is caught in a sudden downpour, does not hasten to the nearest shop to invest in an umbrella, or telephone for a cab. She takes from her handbag a little folded arrangement of rubberized silk—scarcely more bulky than a pocket handkerchief. Unfolded, the scrap of silk reveals itself to be a shapely cover which clings to the edge of her hat brim all around, completely covering plumes or flower trimmings. The hat cover, in place, looks really like a puffed, crushed crown of silk and is not at all bulky or cumbersome in appearance.

WHEN THE SPARE ROOM PITCHER IS BROKEN.

Every housekeeper knows how impossible it is to replace pieces of handsome washstand china when one piece is broken—and usually it is the most important piece of all, the pitcher, which meets with the accident. A solution of the problem is the purchasing, not of a fancy-colored toilet set, but of a bowl and pitcher of clear glassware. The muller pieces may be easily provided in glass and the whole set looks daintily

white and clean on the washstand. These crystal bowl and pitcher sets are not at all expensive, a very gracefully shaped set costing but \$2 or \$3.

A ROOM PAPERED IN BLACK.

The idea of black wallpaper seems futuristic, to say the least, but the effect achieved by an artistic woman with black paper was exceedingly good and came like in suggestion. The woodwork of the room was painted white and slender strips of white moulding divided the black wallpaper into four-foot panels all around the room. Oval mirrors in white frames alternated in these panels with pictures in white frames. Orange and flame-colored silk cushions and several bits of red and orange pottery gave color and character to the dignified and cold background of the decoration.

A pleasant pillow for the summer divan may be made of leather postal cards. Take an old sofa pillow and fit the postal cards on it, placing them so that the entire front of the pillow is covered exactly. Then sew the edges together and stitch baby ribbon over each seam. The postal cards thus sewn will form the front of your new pillow. The back may be fashioned of plain leather, which you can parcel out almost any department store, or even a cloth buck will do.

HOUSE and PORCH DECORATIONS for SUMMER TIME

WHILE the hearth is the heart of the home in winter, the porch holds sway in summer. The wise home-builder, therefore, sacrifices a bit of the back yard for a commodious veranda in front—and a veranda not too near the street. For the porch will be the family gathering place and half its charm will be lost if neighbors and passersby are to be included in all its convales.

Plenty of comfortable chairs, a low table where books or glasses may be within easy reach of one's elbow, plenty of cushions and perhaps a bright colored fiber rug or two, will answer for the porch furnishings. Swinging seats of light wood or of rattan are very artistic for those who can afford them, and take up much less room than a hammock strung across valuable space.

For porch decoration nothing can equal growing vines and flowers and there are quick growing vines which if trained over wire cords or lattice will in a short time afford a pleasant shade. This matter of shade is very important if the porch is to serve as an out-of-door sitting-room through the hot weather. Awnings are of course the ideal means of shading the porch, for they give a suggestion of space and airiness, and while keeping out the sun admit plenty of breeze and light.

Flowers and awnings in combination give a most delightful gaiety and suggestion of leisure to a summer cottage or

even unpretentious style. A little white house may be made quite charming by re-striped awnings and window and porch boxes filled with red geraniums. Green and white awnings with green vines or porch plants are cool and restful in suggestion, and the comfortable rattan porch furniture comes in a particularly soft and pleasing shade of green.

An artistic porch flower box is shown; the odd fern and foliage plants filling the box being mixed with a bushy plant covered with white berries. Boxes of this character are set along the wide railing of the porch and form an artistic screen and often trailing vines like wandering Jew or the dainty green and white vines hang over the edge of the box and the railing.

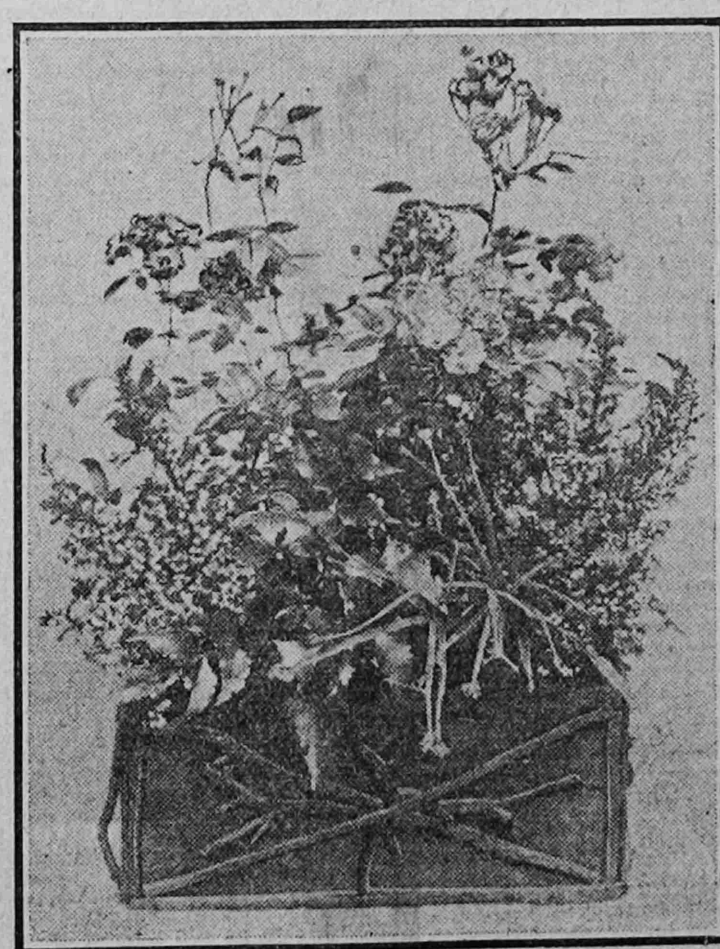
The rustic character of the box illustrated will accord best with a porch of dark wood or with weather-stained shingles or clapboards. The cottage painted in white or a light color should have window and porch boxes to match or in some vividly contrasting shade like green or red which will blend with the flowers or with the stripes of the porch and window awnings. Growing ferns of the spreading Scotti variety are always charming on the porch, and if a sufficient large jardiniere of porcelain be too expensive, a wooden bucket robbed of its handle and painted a dark green, will make a very satisfactory substitute. In fact plant jars of this sort are really more satisfactory for porch use, for they need not be lifted indoors at night for

fear of pillars.

Hanging plant stands of wicker come from Japan, where so much importance is attached to floral decorations of all kinds. These "stands" are really only wicker circles depending from long ropes, also of wicker or twisted fiber. The plant jar sets down into the wicker ring and swings about three feet above the porch floor.

From Japan, also, come the queer plant hangers in the form of tiny animals and birds. These little affairs are of iron and are very strong. There are storks, frogs, monkeys and snakes which hook one to the other by means of crooked tails, bills or paws. As many as a dozen of these odd metal links may be required to make a chain long enough to hang a plant four feet from the floor. These cornucopias are another pretty Japanese notion for porch decoration. These cornucopias are designed to hang against the house wall or on the porch pillars and they come in various sizes; some just big enough to hold a few drops of water and a cluster of nasturtium; others large enough to accommodate a dozen chrysanthemums.

Window boxes are such an attractive and cheerful addition to the summer home that one wonders at the rows of bare housefronts on our streets. English folk realize to the full the value of window box decorations and in May smoky old London is ablaze with gay parterres of flowers, even the most unpretentious dwellings showing their posy



An Artistic Flower Box for the Porch.

HONITON LACEMAKING.

HONITON lacemaking is the principal female industry in the South of England, and it is directly traceable back to the historic Point d'Angleterre lace, which figured in the costumes of queens of England for centuries. The art of making the famous Point d'Angleterre lace disappeared about 200 years ago, and it was only a quarter of a century back that Queen Victoria determined to revive the lacemaking in South England for the benefit of the women who lacked remunerative employment.

Queen Victoria herself pushed the idea, which was, of course, taken up eagerly

by the aristocratic women of England and schools were instituted in Devon and hundreds of young girls were taught to imitate the historic patterns of the ancient laces of England.

At the present time the manufacture by hand of these laces, which are called the Honiton laces, is one of the principal industries in the South of England for women. The County Council of Devonshire aids the girls in learning this trade and helps them to find a market for their product.

There is great beauty and variety in the designs for modern Honiton lace, and

exquisite designs of various flowers, birds, ferns, trees, etc., are worked out in the lace.

The most expensive patterns have raised portions in the lace and the edges of leaves and the outlines of flowers are raised into prominence. Strange to say, repairing and mending lace is considered a separate art and is more difficult to accomplish and receives better pay than the actual production of the lace itself. This lace is divided into two distinct grades, the Honiton Guipure and the Honiton Applique, of which the latter class is the more expensive.

decorations.

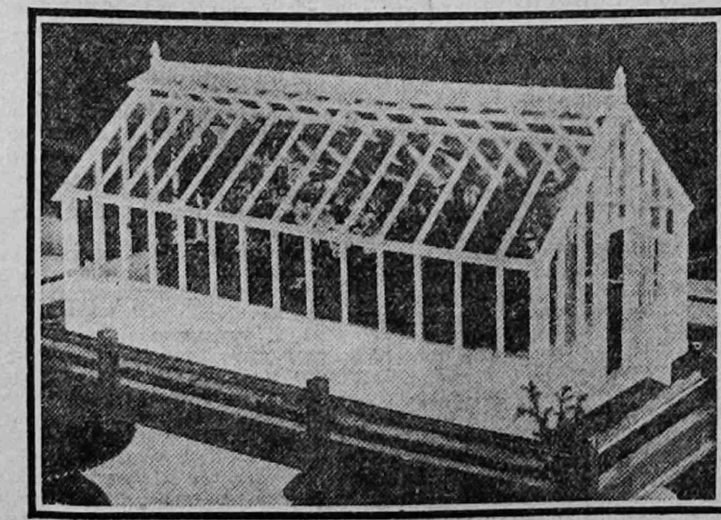
For a sunny window in an invalid's room was built the pretty little conservatory shown in our illustration; and great was the pleasure afforded by this miniature greenhouse. The little model is in every detail exactly like a practical greenhouse, except that in the model there is no glass and the house-frame may be lifted from the base when the plants require attention. Ordinary watering is done by the invalid herself, who sprays the plants through the bars of the greenhouse roof and walls.

DRESS HINTS.

It is surprising how much of the shine can be removed from a cloth skirt if you first sponge the garment with alcohol and then press.

A satisfactory way of keeping the shirt waist in place is to pin a piece of elastic, about an inch in width tightly around the waist.

In packing your trunk for your summer vacation, secure a large, air-tight tin can, put the bottles in it and drop sawdust in between them. If the bottle breaks, the sawdust will absorb the liquid and your clothes will not be ruined.



Miniature Greenhouse for the Invalid's Room.